



ANTHOLOGY OF SACRED SONG



CELEBRATED
ARIAS SELECTED
FROM
ORATORIOS
BY OLD AND
MODERN
COMPOSERS
EDITED BY
MAX SPICKER

VOL. 1. SOPRANO
2. ALTO
3. TENOR
4. BASS

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Christmas Oratorio.

1

Aria.

J. S. BACH.

Allegretto grazioso. (♩ = 100)

f

tr

mf con spirito

Pre - pare thy - self, Zi - on, with ten - der af - fec - tion, The

p

pur - est, the fair - est, this day to - re - ceive, the pur - est, the

cresc.

dim.

mf

p

fair - est, pre - pare thy - self, Zi - on, with ten - der af -

tr

f

p

fec-tion, *mf* Pre - pare thy-self, *tr* Zi - on, with ten-der-af-

f *p*

fec-tion the pur-est, the fair-est, this day to-re-ceive, *cresc.* pre-prepare thy-self, *cresc.*

Zi-on, with ten-der af-fec-tion the pur-est, the fair-est, this day to-re-

tr *tr*

ceive, the fairest, *p* the pur-est, *p* pre-prepare thyself, *mf* Zi-on,

p cantabile *f*

tr *p* with ten-der af-fec-tion, *mf* pre-prepare thy-self,

p *f*

cresc.

Zi - on, with ten - der af - fec - tion, the pur - est, the fair - est, this day to re - ceive.

cresc.

tr

tr

tr

p espress.

Fine. Thou must meet Him with a heart with love o'er - flow - ing,

p

cresc.

with a heart with love o'er - flow - ing, haste then, with ardor the Bride-groom to

mf poco agitato

wel-come, haste then, haste — then, with ar - dor the Bride -

poco agitato

— groom to — wel-come, haste — then, with ar-dor the Bridegroom to welcome.

p espress.

Thou must

p più tranquillo

cresc.

meet Him with a heart with love — o'er-flow —

allarg.

- ing, haste then, with ardor the Bridegroom to welcome.

col canto

Christmas Oratorio.

5

Andante. (♩ = 52)

Aria.

J. S. BACH.

p cantabile

pp con tenerezza

Slum - ber, be -

pp tranquillo ed espress.

lov - ed, and take

thy re - pose, — slum-ber, be - lov - ed, and take thy re - pose,

p Soon — wilt thou wak-en, our joy — and sal - va - tion, Slum - ber, be - lov-ed, and

take — thy re - pose, *mf* Soon wilt — thou wak-en, our joy and salva-tion.

dolce

Slum - ber, be - lov - ed, and take — thy re - pose, slum - ber, be -

pp

lov - ed, and take — thy re - pose, Soon wilt thou waken, our joy — and sal -

cresc. *tr.* *p*

va - tion, — soon wilt thou wak - en, our joy and sal - va - tion, wak - en,

cresc.

wak - en, soon — wilt thou wak - en, soon wak - en, our

tr. *cresc.* *tr.*

joy — and salva - tion.

cresc.

15891

p

rall.

f

Fine.

p espress.

cresc.

O! may thy breast find glad-ness and rest In our heart-felt ex-ul-

p

ta - tion, in our heart-felt ex-ul - ta -

espr.

tion. O! may thy breast find glad - ness and

rest In our heart-felt ex-ul - ta -

tion, O! may thy breast find glad - ness and rest In our heart-felt ex-ul - ta -

tion, O! may thy breast find glad - ness and rest

In our heart-felt ex - ul - ta -

tion.

St. Cecilia.

Arioso.

Sir J. BENEDICT.

Andante non troppo. (♩ = 84)

p

Fa - ther, whose bless - ing - we en - treat, Look

sempre legato e dolce.

down - ward from Thy mer - cy - seat Up - on Thy ser - vants'

pray'r and - praise. - O Fa - ther, whose blessing we en - treat, Look

cresc. *p*

down - ward from Thy mer - cy - seat Up - on Thy ser - vants'

pp *cresc.* *p*

smorz. rall.
 pray'r and praise, up - on Thy ser - vants' pray'r and - praise.
dim. pp colla voce

a tempo

p con espress.
 O, let us Thy pro - tec - tion share, — O

cresc. p un poco meno mosso
 let us Thy pro - tec - tion share, — And give us grace the
pp

poco cresc.
 worst to bear, and give us grace the worst to bear, If

più cresc. *poco string.*

cru - el men cut short our days, if cru - el men cut

r.h. poco string.

mf *p calando*

short our days, if cru - el men cut short our days. O

poco a poco rit.

give us grace the worst to bear, O give us grace the worst, the

poco a poco rit. *pp*

Tempo I. *p*

wor - st to bear. Fa - ther, whose bless - ing we en -

pp

treat, Look down-ward from Thy mer - cy - seat Up - on Thy -

ser - vants' pray'r and — praise, — Look down-ward from Thy mer - cy -

cresc. *assai*

seat Up - on — Thy — ser - vants' pray'r, — Thy ser -

ff *dim.*

vants' pray'r — and praise, O Fa - ther, look

pp

down - ward up - on — Thy ser - vants' pray'r. —

rit. *cresc.* *dim.*

perdendosi

St. Peter.

Aria.

Sir J. BENEDICT.

Andante con moto. (♩ = 76)

p O Thou af - flict - ed, and

p tranquillo

toss - ed with tem - pest, O Thou af - flict - ed and toss - ed with

cresc. tem - pest, and toss - ed with tem - pest, af - flict - ed and not

cresc. *dim.*

p com - fort - ed; Be - hold, be - hold — in right - eous -

cresc. *cresc.*

ness shalt Thou, shalt Thou be es - tab - lish - ed; O Thou af -

flict-ed, and toss-ed with tempest, O Thou af - flict-ed, and toss-ed with

tempest, af flict-ed and not com - fort - ed: Thou shalt be

far from op - pression, for Thou shalt not fear,

Thou shalt be far from op - pres - sion, for Thou shalt not fear,

poco rit. *p a tempo*

a tempo *poco rit.*

mf

p

mf *pp*

p *cresc.* *f*

cresc. *f*

and from terror, for it shall not come

dim. *p*

near Thee. No weapon a - gainst Thee shall pros-per, and ev-e - ry tongue—

mf *p* *mf* *pp*

— in judg - ment Thou shalt con - demn.

cresc. *f* *dim.* *p con* *cresc.* *f* *dim.* *p*

sentimento

Thou af - flict-ed, and toss-ed with tem-pest, O Thou af -

flict - ed, and toss - ed with tem-pest, and toss-ed with tempest, af -

cresc. *cresc.*

flict-ed and not com-fort-ed: Be -

mf

hold, in right-eous-ness shalt Thou be es-

cresc.

tab-lish-ed, Thou shalt be

dim. *cresc.*

far from op-pression, for Thou

f *rall. molto*

col canto

shalt not fear, Thou shalt not fear.

p tranquillo

The Woman of Samaria.

Aria.

S. BENNETT.

Larghetto espressivo.

p. *molto tranquillo*

p O Lord, Thou hast search - ed me

pp out, and known me, Thou

tranquillo know - est my down - sit - ting, Thou

know - est my down - sit - ting and

mine up - ris - ing, Thou un - der -

p

p

p tranquillo

stand - est my thoughts long be - fore,

long be - fore, my thoughts,

long be - fore. O Lord, Thou hast

pp *tranquillo* *colla parte* *pp*

search - ed me out, and known me;

pp

pp
for lo! there is not a word,

pp stacc.

not a word in my tongue, but Thou

f *p*

know - est it al - to - geth - er.

espress.

p *tranquillo*
O Lord, thou hast search-ed me out, and

calando *pp* *tranquillo*

known me. Thou know - est my down -

cresc.

sit - ting, Thou know - est my down - sit - ting

f *poco cresc.*

f *p*

and mine up - ris - ing, and mine up -

p

p

ris - ing; Thou know - est it

sempre pp

p *rall.*

al - to - geth - er, Thou know - est it

rall.

pp

al - to - geth - er.

pp *colla parte*

The Fall of Jerusalem.

English version by
Dr. Th. Baker.

Recitative and Aria.

M. BLUMNER.

Allegro.

f **Recit.**

My warning heed, all

ye who love our Lord! *a tempo* My

fa-ther, E - le - a - zar, is con-tend-ing with fran-tic hordes, ris'n in wild re -

bel-lion. Dis-loy-al zeal-ots, head-ed by Jo - han - nes, son of Le - vi of

Gis-kala, have sur-round-ed the tem-ple's court-yard that my fa-ther guards. And

Si - me - on, son of Jo - rash, lead - ing hosts of plun - der - ing I - du -

manains on to save the cit-y, rag-es there un-hinder'd. Threefold fratricide dis-

ff agitato

hon-ors Zion, while e'er the land resounds with tread of marching Romans,

mf cresc.

Andante.

who, as fain fa-venge their fail-ure, are pressing hard on us from ev'ry side. Now

f p

fear in-spires the heart of all the na-tion to seek for hid-den trai-tors.

f

mf

Tempo I. On a sud-den, thro' ev-'ry by-way flies the fa-tal

f *p*

word: The low-ly band of Na-za-renes, they are the pois'nous serpent on the breast of

Zi-on. *a tempo* Then flee with no-de-

f

lay from out the town! *a tempo* The Lord a -

f *p più tran-*

quillo e con calore

bide with you! Be ev-'ry heart up - lift-ed by the pow-er of His

pp

Spir - it! On Him, our Guide and Helper, I re-ly, whome'er in need or sorrow shall for-

Andante tranquillo.

sake me!

dolce

Aria.

Andante tranquillo, ma non lento.

p

Thine, — O Sav - iour, Thine is love un - end - ing, Thou art e'er my

pp

Guard - ian and my Guide, Thou art e'er my Guard - ian and my

cresc.

dim.

Guide, Thou sus - tain - est them that faint - ing lan - guish, bread of life

poco cresc.

— to all the hun - gry giv - est, Thou — sus - tain - est them that

calando

faint - ing lan - guish, bread of life — to all, bread of life —

rit. a tempo

— to all the hun - gry giv - est.

p con calore

Thine, — O Sav - iour, Thine is love un - end - ing,

cresc.

Thou art e'er my Guard - - ian and my Guide, Thou in —

me and I in Thee, O Lord, *dim.* Then grace is my por-tion ev -

- er - more, *pp* Thou in me and I in

cresc. Thee, O Lord, *p* then grace is my por - tion, then grace is my por-tion, my

por - tion ev - *p calando* - er - more, then grace is my por - tion,

ritard. then grace is my por - tion ev - er - more!

Eli.
The Morning Prayer.

M. COSTA.

Andante. (♩ = 120)

pp

pp

pp

p

p

dolce e tranquillo

Lord, from my bed a - gain I rise, To

sempre sotto voce

of - fer up the sac - ri - fice Of praise and

pray'r to Thee, the sac - ri - fice Of praise and

pray'r to Thee. *p* I laid me down to

mf sleep at night, I trust-ed in Thine arm of might; Thine *cresc.* *f*

con anima *mf* *cresc.*

arm pro- tect - ed me, Thine arm pro- tect - ed me, pro - tect -

dim.

- ed me. *mf* *p* Up -

hold Thy ser - vant through the day, Di - rect my steps in

p *cresc.* *p*

wis - dom's way, Let me not turn a - side, let me not turn a -

poco riten. *p a tempo*

side, not turn a - side. Let me not walk where

col canto *p*

cresc.
scorn-ers walk, And sin-ful men pro-fane-ly talk;

f Still be my God, *p* still be my God, my God and

f dim.

guide, my God and guide, still

p

rall. be my God *a tempo* and guide!

rall. *p a tempo*

pp

Eli.

Recitative and Evening Prayer.

M. COSTA.

Andantino tranquillo. (♩ = 96)

p

pp un poco riten.

a tempo

fp

rall.

Recit. *p molto tranquillo*

It is a good thing to give thanks un-to the Lord, and to sing praises un-to Thy

Lento. Recit.

name, O most High! To show forth Thy loving-kindness in the morn-ing, and Thy

Andante. espress.

faith-fulness ev-ry night. Bless-ed are

15891

they that dwell in Thy house; for a day in Thy courts is bet-ter than a

thousand. I had ra-ther be a door-keep-er in the house of my

a tempo cresc. - - - decresc.
God than to dwell in the tents of wick - - ed-ness.

pp a tempo colla voce cresc.

The Evening Prayer.

Andantino. (♩=96)

ten. pp cresc.
This night I lift my heart to Thee, Whose dwell-ing is in heaven a -

p
bove; O, deign to hear and an-swer me, My Fa - ther— God of love! Art

poco cresc.

Thou not, Lord, in ev - 'ry place? Is there a thing be - neath Thy

cresc.

care? Though An - gels on - ly see Thy face, Yet Thou, O Lord, art

cresc. *p*

ev - 'ry - where, yet Thou, O Lord, art ev - 'ry - where. O

cresc. *p* *cresc.*

give Thine An - gels charge to keep Their wings spread o - ver me - this

con calore

night; Let them de - fend me, let them de - fend me - let me sleep, -

cresc. - - -
let me sleep Till dark - ness, till dark - ness melts in light!

cresc. *p* *pp po-*

dolce
Bless the Lord, my soul; O, bless the Lord;

co a poco con sordino e più tranquillo

dolce e cantabile And all that is with - in me,

p *pp*
bless His ho - ly name! Bless the Lord, O

pp

perdendosi
bless His ho - ly name!

Ruth.

Aria.

F. H. COWEN.

Andante non troppo. (♩ = 56)

p

Like as a fa - ther pi - ti-eth his

poco rit.

p

chil - dren, so the Lord pi - ti - eth them that

poco cresc.

fear Him; — For He knoweth our frame, — for He knoweth our

poco cresc.

frame; He re - membereth, He re - mem - ber-eth that we are

dim.

dust. My soul long - eth, yea, e - ven faint eth for the

mf *Poco agitato*

p

courts of the Lord, — my soul long - eth, yea, e - ven

mf

p

faint - eth for the courts of the Lord; My heart

cresc. *mf*

mf

and my flesh, my heart and my flesh cry out, cry out

p for the liv - ing God, my heart and my flesh cry

p *marcato*

cresc. out for the liv - ing God.

dim. *pp*

dim. e rit. *a tempo* *p espress.* Like as a fa - ther

rit. *p a tempo cantabile*

pi - ti - eth his chil - dren, so the Lord pi - ti - eth

cresc. them that fear Him, like as a fa - ther

cresc.

pi - ti-eth his chil - dren, so the Lord

dim.
— pi - ti-eth them that fear Him, so the

Lord, the Lord, the Lord pi - ti-eth

pp *molto rall.*

them, pi - ti-eth them that fear

colla voce

a tempo
Him.

a tempo *pp* *rall.*

St. Ludmilla.

Recitative and Aria.

A. DVOŘÁK.

Andante moderato, un poco mosso. Recit. sotto voce

With - in what gloomy depths of forest

are we en - closed, O mis-tress dear! O'er -

hanging crags our pathway menace, A - round us all things tell of fear.

Allegro. cresc.

The ver - y wild beasts fly the place: In

f agitato cresc.

vain one seeks a human face. My heart with deadly fright is throb - bing, No, no far - ther

Meno mosso, quasi Tempo I.

will I go with thee,

ff

dim.

fp

no, no, no farther will I go with thee, no,

p

pp

p

pp

Aria.
Lento.

sotto voce

no, no! Thy leading would I

pp

pp

p

had not followed, nor— come to this dread-ful spot, thy lead-ing

fz

dim.

p

would I had not followed, nor— come to this dread-ful spot!

cresc.

f

dim.

p

pp

Musical score for a song, featuring piano and vocal staves. The key signature is one flat (B-flat). The score includes dynamic markings such as *ff*, *mf*, *p*, *fz*, *f*, *dim.*, and *p*. The lyrics are:

Think, from the time yon a-ged man With-in thy
 dwell - ing first ap - peared,
 Tor - ment and pain thy soul has
 known, Nor hast thou e'er had peace and

The piano accompaniment consists of a continuous stream of eighth notes in the right hand and a more rhythmic bass line in the left hand. The vocal line is a simple melody with some triplets.

dolce
com - fort. The might - y power which his

dim. pp p dolce

teach ing wields. Which from his words like rushing rain is pouring. Has bowed thy

dim. p

Red. *

cresc. will, and o - ver - mas - tered thee, And driv - en thee forth from thy

f pp

Red. * Red. * Red. *

home! How great has he made thy en - durance!

cresc. pp

Red. * Red. * Red. * Red. *

f p
How changed thy - ways, de - sires, and thoughts! How

mf dim. p pp

Red. * Red. * Red. * Red. *

dolce

firm thy frame, so weak a - fore-time!

pp

pp *dolce*

Yea, I feel that all thy life till now has been

pp *dolce*

trif-ling, and whol - ly vain, I feel that all thy

dim. *pp*

life till now has been trifling, and whol - ly vain.

f *ff*

dim. *pp*

Christmas Eve.

Aria.

NIELS W. GADE.

Andantino.

p O! — with

pure — de - vo - tion May each heart — be fill'd; — Haste to

yon - der cra - dle, haste to yon - der cra - dle, Wor - - ship

ye — the Child, — wor - ship ye — the Child.

dim. *p* *dim.* *dim.*

7 7

dolce
Long - - - de - sir'd sal - va - tion

p

fz *dolce*
Comes to bless man - kind; Our God's lov - ing -

kind - ness, Yours it is to find.

pp

f *p* *Rev.*
Lo, the night of

dim.
e - vil Soon will pass a -

f *Rev.*

way, soon will pass a - way;

pp

con anima

Full and free re - demp - tion

pp

Brings a bright - er day, — free re - demp -

- tion, Full and free re - demp -

tion — Brings a bright - er day.

p *dim.* *riten.*

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Christmas Eve.

Aria.

NIELS W. GADE.

Moderato.

p

f

pp

dim.

luguere

When onward I am gaz

p

ing, I read dis-tress and

wrath; I hear the tramp of na-

tions, I hear the tramp of na-tions,

De-struction round their path.

f *dim.* *pp* *p* *sf* *p* *f* *sf* *p dim.* *rit.*

Andante con moto.

First system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part begins with a series of chords in the right hand and a melodic line in the left hand. The tempo is marked "Andante con moto." and the dynamics include *p* (piano).

Second system of the musical score. The piano accompaniment continues with dense chordal textures. The vocal line is mostly rests. The system includes dynamic markings *p* and *pp* (pianissimo).

Third system of the musical score. The piano accompaniment features a more active melodic line in the right hand. The vocal line begins with a melodic phrase. The tempo is marked "Andante con moto." and the dynamics include *p* and *pp*.

Fourth system of the musical score. The vocal line continues with the lyrics "But now a cheer - ful morn - ing O'er -". The piano accompaniment provides harmonic support. The tempo is marked "Andante con moto." and the dynamics include *p* and *pp*.

Fifth system of the musical score. The vocal line continues with the lyrics "spreads the wea - ry earth, Once more is Hope up -". The piano accompaniment continues with dense chordal textures. The tempo is marked "Andante con moto." and the dynamics include *p* and *pp*.

spring - - - ing, To greet the

Sav - - iour's birth; But now a cheer - ful

pp

morn - - ing O'er spreads the wea - ry earth, Once

f

more is Hope up - spring - ing, To greet the

cresc.

p *cresc.*

Sav - - iour's birth.

f rall.

rall. col canto *f*

The Holy City.

Aria.

A. R. GAUL.

Largo religioso. ($\text{♩} = 40$) *Andantino religioso.* ($\text{♩} = 60$) *dolce*

Eye hath not

seen, ear hath not heard, neither have en - ter'd in - to the heart of

man the things which God, which God hath pre - par'd for them that

love Him, for them that love Him; the things which God hath pre -

cresc. *rall.* *p* *espress.*

cresc. *Più mosso. (♩=88)*

pard, pre - pard for them that love Him.

cresc. *mf*

mf con For

anima He hath pre - pard for them a cit - y, whose

build - er and Mak - er is God, He hath pre -

pard, pre - pard for them a cit - y, whose

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rall. *Tempo I.*

build-er and Mak-er is God. Eye hath not seen,

hath not seen the things pre-pard for them that love Him.

Più mosso.

There re-main-eth, there-fore, a rest for the

peo-ple, the peo-ple of God; there-fore, fear, there-fore,

fear, lest an-y come short of it, there-fore,

cresc. *p.* *cresc.* *Rev.* *** *cresc.*

fear, there-fore, fear, lest an-y come short of

it, lest an-y come short, come short of it. Eye hath not

dim. *rit.* *p* Tempo I.

seen, ear hath not heard, nei-ther have en-ter'd

in to the heart of man the things which God hath pre-

espress.

pard, pre-pard for them that love Him.

cresc. *rall.* *pp*

Ruth.

Recitative and Aria.

A. R. GAUL.

Recit.

Now go your ways, my daughters well-be-lov'd; Re-turn ye
each un-to your mother's house; the Lord deal kindly with ye,
as ye both have dealt with those de-part-ed, and with me!

rall.

p

rall.

Aria.
Andantino affettuoso. ($\text{♩} = 50$)

p

con sentimento

O gra-cious Lord, cast down Thine

rall. *a tempo*

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eyes Up - on Thy ser - - vant here,

And grant me strength thro' life's brief length My woes, my

earth - ly woes to bear. *a tempo* It hath seem'd

well, Al - might-y God, That I should chas - ten'd

be, But O, I would not stay the rod,

cresc.

rall. *p* *dolce* *rall.* *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

Red. * *Red.* * *Red.* * *Red.* *

cresc. *mf con anima*

For all is known, is known to Thee! 0

cresc. *mf*

gra - cious Lord, cast down Thine eyes Up - on Thy ser - -

cresc.

vant here, And grant me strength thro' life's brief

p *rall.* *a tempo*

length My woes, my earth - ly woes to bear.

p *rall.* *espress.*

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

p
If by the way I faint and fall,
rall. *a tempo*

Of bur-dens sore com - - plain, *p* De -

sert me not, but strength al - lot, That I may rise, may

rall. rise a - gain! *a tempo* And when my life on earth is
rall. *dolce*

o'er, Have mer-cy, Lord, on me,

rall. *** *rall.* *** *rall.* *** *rall.* *** *rall.* ***

And let me dwell for ev - er - more With Thee, in

*And. **

Par - a - dise with Thee! If by the

mf

way I faint and fall, Of burdens sore com - -

dim.

plain, De - sert me not, but strength al - lot,

cresc.

That I may rise, may rise a - gain.

mf *rall.* *p*

The Ten Virgins.

Aria.

A. R. GAUL.

Larghetto. (♩ = 82)

mf

The piano introduction consists of two staves. The right hand features a melody with a key signature of one sharp (F#) and a 4/4 time signature. The left hand provides a harmonic accompaniment with sustained chords and moving lines. The tempo is marked 'Larghetto' with a quarter note equal to 82 beats per minute.

p con espressione

Thou art the guide of our youth; Lead, lead Thou us

rall. a tempo p

The vocal entry begins with a whole note rest, followed by the lyrics 'Thou art the guide of our youth; Lead, lead Thou us'. The piano accompaniment starts with a 'rall.' (rallentando) and then returns to 'a tempo'. The dynamics are marked 'p' (piano).

on day and night, Make our path clear as Thy truth, Yea,

The vocal line continues with 'on day and night, Make our path clear as Thy truth, Yea,'. The piano accompaniment provides a steady harmonic support.

clear as Thy truth and Thy light. Thou art the guide of our youth;

mf

The vocal line concludes with 'clear as Thy truth and Thy light. Thou art the guide of our youth;'. The piano accompaniment features a more active melody in the right hand. The dynamics are marked 'mf' (mezzo-forte).

cresc.

Be Thou so, be so un-to the end, Lead us, lead thou us in-to all

l.h. *cresc.*

rall.

truth, our Mak-er, our Mak-er, our Sav-iour, our Friend!

rall. *a tempo*

p

Then, tho'we walk through the val-ley of the sha - dow of death, we will

p

fear_ no e - vil, for Thou art with us; Thy rod and Thy staff, they

com - fort us, they com-fort us, — they com-fort us, — they

pp *p* *mf*

pp *p* *mf*

com - fort us. Thou art the guide of our youth;

rall. *a tempo* *p espress.*

rall. *p cantabile*

Lead, lead thou us on day and night, — Make our path clear,

mf

clear as Thy truth, clear as Thy truth and Thy light. —

cresc. *sostenuto*

cresc. *sostenuto* *col canto*

*Red **

Athalia.

Recitative and Aria.

G. F. HÄNDEL.

Recit.

O Ju-dah, Ju-dah! cho-sen seed! to what dis-tress art thou de-

creed! How are thy sa-cred feasts pro-fan'd, Thy rites with vile pol-lu-tion

stain'd! Proud A-tha-li-a's im-pious hand Sheds de-so-la-tion through the land,

Bids strange, un-hal-low'd al-tars flame, And proud-ly braves Je-ho-vah's

Aria.

Larg^o. (♩ = 76)

name.

p
O Lord,

pp *pp*

oh Lord, whom we a - dore, whom we a -

dore, whom we a - dore! Shall Ju - dah rise no more, shall

mf *p*

Ju - dah rise no more? Can this be Thy de-cree, — can this be Thy de-cree?

Oh Lord, — can this be Thy de - cree?

mf
Oh

con anima

Lord, whom we a - dore! Shall Ju-dah rise no more, no—

mf

more, no — more, no — more? shall Ju-dah rise no

more? — no more? Oh — Lord, can this be Thy — de -

cree? Oh Lord, shall Ju - dah rise no

more? Can this be Thy de - cree, — can this be Thy de -

cree? Oh Lord, — can this be Thy de -

Adagio.

cree, can this be thy de - cree?

col canto *Tempo I.*

Deborah.

Recitative and Aria.

G.F. HÄNDEL.

Recit. *mf*

Great Proph-e-tess! my soul's on fire, To ex-e-cute the ar-dours you in -

spire. O that the fight were now be - gun! My fa-ther should not blush to call me son.

Andante. (♩ = 126)
Aria.

mf con spirito ben marcato

In — the bat-tle, fame — pur — su — ing,

p *mf*

mf in — the bat-tle, fame — pur — su — ing,

p *tr.*

We'll — with slaughter float — the plains, we'll with slaugh —

cresc. — ter

float

mp ben marcato

— the plains, we'll with slaugh -

ter float the plains.

p

mf energico

In the bat - tle,

f *p*

fame pur - su - ing, We'll with slaughter float the plains,

tr

(3)

we'll with slaugh -

p *sempre col canto*

- ter,

mf we'll with slaugh-ter float the

plains, float the plains. In the bat - tle,

fame pur - su - ing, We'll with slaugh - - ter float the -

plains, well with slaugh -

molto cresc.

molto cresc.

ter, well with slough-ter float the

Adagio.

plains.

Tempo I.

f

p

mf

cresc.

f allargando

Fine.

p

And our ty - rants, low in ru - in,

p

p *cresc.*

Soon shall wear, soon shall wear their cap - tives' chains.

p *cresc.*

f agitato

And our ty - rants, low in ru - in, low in ru - in, Soon shall

mf *p*

cresc.

wear — their cap - tives' chains, soon shall wear, soon shall

mf *p*

poco allarg.

wear — their cap - tives' chains. *Tempo I.*

col canto *f* *D.S.al Fine.*

Hercules.

Aria.

Allegro ma non troppo. (♩ = 84)

G. F. HÄNDEL.

f

p con grazia

The smil - ing hours, a joy - ful

p

train, the smil - ing hours, a joy - ful

leggiero

train, On silk - en pin - ions waft a - gain The mo - ments of de -

leggiero

light, the mo - ments of de - light, waft

the mo-ments of de-light, waft the moments of de-light,

the mo-ments of de-light.

The smil-ing hours, a

joy-ful train, On silk-en pin-ions waft-a-gain, on

leggiere *poco cresc.*
silk-en pin-ions waft-a-gain The moments of de-
leggiere

mf

light, the moments of de - light, the mo -

p

ments of de - light, waft, waft a - gain, waft, waft a - gain the moments of de -

Adagio.

light, the mo - ments of de - light. *Tempo I.*

mf *f* *giocoso*

p

Re - turn - ing

Fine. *p*

pleasures ban-ish woe,

As ebb-ing streams re-cruit-ed flow, And day succeeds to

night. Re-turn-ing plea-sures ban-ish woe, As ebb-ing

streams re-cruit-ed flow, And day suc-ceeds to night,

and day suc-ceeds to-night, and day suc-ceeds to night.

Israel in Egypt.

Aria.

G. F. HÄNDEL.

Largo. (♩ = 76)

The musical score is written for a piano and a vocal soloist. It begins with a piano introduction in G major, 3/8 time, marked 'Largo' with a tempo of 76 beats per minute. The introduction is in a 'cantabile' style, with a mezzo-piano (*mp*) dynamic. The piano part features a flowing eighth-note accompaniment in the right hand and a more active bass line in the left hand. The introduction concludes with a crescendo leading into the vocal entry. The vocal part is marked 'p' (piano) and 'espressivo'. The lyrics are: 'Thou shalt bring them in, Thou shalt bring them in, and plant them in the moun -'. The piano accompaniment continues with a steady eighth-note pattern, providing a harmonic and rhythmic foundation for the vocal melody.

mp cantabile

p

cresc.

p espressivo

Thou shalt bring them in, Thou shalt

bring them in, and plant them in the moun -

- tain of Thine in - her - it - ance, in the place, _____ oh

p dolce

Lord, which Thou hast made, _____ which Thou hast made

p *rh*

for Thee to dwell in, for Thee to dwell in, to dwell _____

p *cresc.*

_____ in, _____

cresc.

p tranquillo

in the sanc - tu - a - - ry, oh

dim. *p*

Lord,

which Thy handshavee - stab - -

mp *p*

(9) *cresc.*

- lish - ed,

cresc. *mf*

p tranquillo sempre

in the sanc - - - tu -

p

a - - - - - ry which Thy

p dolce *mp* *p*

handshave e - stab - - - - - lish - ed, which Thyhandshave

p più lento *p più lento*

- e-stab - lish - ed.

a tempo *mp*

mf *dim.*

Joshua.

Recitative and Aria.

G. F. HÄNDEL.

Recit.

mf poco agitato

But who is this? Tre-men-dous to be-hold! A form di-vine, in

pan-o-ply of gold! With dig-ni-ty of mien and state-ly

grace He moves in sol-emn, slow, ma-jes-tic pace;

His au-burn locks his come-ly shoul-ders spread,

A sword his hand, a hel-met fits his head, His war-like vis-age

cresc. *dolce*

and his sparkling eye Bespeak a he-ro, or an an-gel nigh!

Aria.

Largo. (♩ = 72)

un poco p *f marcato*

dolce ed

Aw-ful,

ten. *p*

espress.

pleas-ing be-ing, say, If from heav'n thou wingst thy

dolce

way? if from heav'n thou wingst thy way? Deign to let thy ser-vant know,

dolce *f*

If a friend? or pow'r-ful foe? or pow'rful

p *f marcato* *p*

cresc.

foe, or pow'r-ful foe,

cresc.

f *p*

— or pow'r-ful foe? Aw-ful,

f marcato

pleasing be-ing, say, Deign to let thy ser-vant know,

p *mf*

If from heav'n thou wing'st thy way? if from heav'n thou wing'st thy

p

way? Deign to let thy ser-vant know, If a friend,

p *p* *dolce*

or pow'r-ful foe? or pow'r-ful foe,

f *marcato* *f marcato* *mf*

or pow'r-ful

cresc. *f* *cresc.* *f*

foe? Deign to let thy ser-vant know, If a

espress. *p* *tr* *tr* *p*

friend, if a friend, or pow'r-ful foe?

rall *cresc.* *col canto* *f*

Joshua.

Recitative and Aria.

G. F. HÄNDEL.

Recit.
mf

Now give the ar-my breath, let war a-while Smooth his rough

front, and wear a cheer-ful smile. The in-ter-val, if Ach-sah but ap-prove,

I'll con-se-crate to vir-tue and to love.

Aria.

Tempo di Gavotta.

mf *f* *ben marc.*

mf *ben marcato*

He - roes, when with glo - ry_ burn - ing, All their

toil with plea - sure bear,

f

mf

And be-lieve, to love re - turn-ing, Lau-rel-wreaths be-neath their care.

mf

He - roes, when with glo - ry

p

burn-ing, All their toil with plea-sure bear, And be - lieve, to love re - turn-ing,

tr

cresc.

to love re - turn - ing, Lau - rel - wreaths be - neath their care.

p espress.

He - roes,

when with glo - ry burn - ing, All their toil with plea - sure bear, And be -

lieve, to love re - turn - ing, Lau - rel - wreaths be - neath their

care, And be - lieve, to love re -

turn - ing, Lau - rel - wreaths be - neath their care, be - neath their

care, And be - lieve, to love re - turn - ing, Lau - rel -

wreaths, lau - rel - wreaths be - neath their care.

Fine.

mf con spirito

War to har-dy deeds in-vites,

mf

war to har-dy deeds in-

p

f

p

The musical score is for a song titled "The Danger Well". It is written for a voice and piano. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked "Andante". The score consists of two systems. The first system has a vocal line and a piano accompaniment. The vocal line begins with the lyrics "vites, Love the dan-ger well re- quites, love the danger well re- quites, —". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The second system continues the vocal line and piano accompaniment. The vocal line ends with a long dash. The piano accompaniment includes a crescendo marking over the final measures.

love the danger well re-quires,

love the dan - - - ger well re-quires. War to

har- dy deeds in - vites, Love the dan - ger well re -

f

quites, War to har - dy deeds in - vites,

f

Adagio.
con espress. *Tempo I.*

Love the dan - ger well - re - quites.

p *f*

mf con

He - roes,

spirito

when with glo - ry burn - ing, All their toil with pleasure bear, And be - lieve, to love re -

p

cresc.

turn - ing, Laurel - wreaths beneath their care, lau - rel - wreaths be - neath their care.

cresc. *f*

Dal Segno al Fine. ✱

Judas Maccabaeus.

Aria.

G. F. HÄNDEL.

Andante larghetto. (♩=66) *tr*

mp

a piacere Fa - ther of Heav'n! *a tempo* Fa - ther of Heav'n! from

a tempo *p*

Thy e - ter - nal throne, from Thy e - ter - nal throne, Look with an eye of

cresc.

bless - ing down; While we pre - pare, with ho - ly rites, To so - lem-

cresc.

nize the Feast of Lights. Fa -

-ther of Heav'n! from Thy e - ter - nal throne Look with an -

eye of blessing down; While we pre - pare,

- with ho - ly rites, To so - lem - nize the Feast of Lights, the Feast of -

Lights, to so - lem - nize the Feast of Lights,

p *mf* *con calore* *p* *cresc.* *p* *cresc.* *mf*

un poco allargando
 While we prepare, with ho - ly rites, To so - lem - nize — the Feast of Lights *tempo*

p *col canto* *mf*

And thus our

mf con spirito
 grate - ful hearts employ; And in Thy praise This altar raise,

p *cresc.* *p* *cresc.* *p* *cresc.*

molto cresc. *mf*
 With ca - rols of tri - um - phant joy, This al - tar raise, With ca - rols of tri - um - phant

p a piacere
 joy, with carols of tri - um - phant joy. Fa - ther of Heav'n,

mf

p a tempo
from Thy e-ter-nal throne, from Thy e-ter-nal throne

a tempo
p
p

cresc.
Look with an eye of blessing down; While we pre-pare,

p
cresc.
— with holy rites, To so-lem-nize the Feast of Lights, the Feast of

cresc.
allargando.
Lights, to so-lem-nize the Feast of Lights, *a tempo*

cresc.
col canto
mf

The Messiah.

Isaiah vii., v. 14.—Matt. i., 23.

Recitativo and Aria.

G. F. HÄNDEL.

Recit. *p*

Be-hold! a vir-gin shall conceive, and bear a son,

and shall call his name Em - man - u - el: God with us.

Isaiah: xl. 9.—lx. 1.

Aria.
Andante. (♩. = 54)

f *p*

p

p *f*

O thou that tell-est good ti-dings to Zi-on,

mf *f*

get thee up in - to the high moun- -tain!

p

O thou that tell-est good

mf *p*

ti - dings to Zi - on, get thee

up in - to the high moun -

This system contains the first staff of music. The vocal line begins with the lyrics "up in - to the high moun -". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

- tain! *mf* get thee up in - to the high

This system contains the second staff of music. The vocal line continues with "- tain!" followed by a rest, then "get thee up in - to the high". The piano accompaniment includes a dynamic marking of *mf* and features more complex chordal textures.

cresc. (9) moun -

This system contains the third staff of music. The vocal line has a dynamic marking of *cresc.* and a measure marked with a circled 9. The piano accompaniment continues with a growing intensity, indicated by the *cresc.* marking.

- tain! *f*

This system contains the fourth staff of music. The vocal line ends with "- tain!". The piano accompaniment features a dynamic marking of *f* and includes a trill ornament in the right hand.

This system contains the fifth staff of music, which is purely instrumental for the piano. It continues the complex accompaniment from the previous system, featuring dense chordal patterns and active bass lines.

p O thou that tell-est good ti-dings to Je-ru-sa-lem,

lift up thy voice with

p strength! lift it up, be not a-fraid!

cresc.

marcato Say un-to the cit-ies of Ju-dah, say un-to the

cresc. cit-ies of Ju-dah: Be-hold your

p *cresc.*

God! be - hold your God! Say

p

cresc. un - to the cit - ies of Ju - dah: Be - hold your

cresc. *f*

p God! be - hold your God!

f be - hold your God!

p 0 *p*

The musical score is written for a voice and piano. The key signature is D major (two sharps). The tempo and style are not explicitly marked, but the dynamics range from piano (*p*) to forte (*f*). The score consists of six systems. The first system shows the vocal melody and piano accompaniment. The second system includes a crescendo marking and a forte dynamic. The third system features a piano dynamic. The fourth system has a forte dynamic. The fifth system includes a piano dynamic and a fermata. The sixth system ends with a piano dynamic and a fermata. The lyrics are: "God! be - hold your God! Say un - to the cit - ies of Ju - dah: Be - hold your God! be - hold your God! be - hold your God!"

thou that tell - est good ti - dings to Zi - on, A -

mf *p*

con spirito

rise, shine, for thy light is come;

p *f*

A - rise, - a - rise, - a -

p *f*

rise, shine, for thy light is come, And the glo -

mf *f* *p*

cresc. - ry of *tr* the Lord, the

f

glo - ry of the Lord is

con spirito

ris - en, is ris - en up - on thee, is ris - en, is

ris - en up - on thee, the glo - ry, the

glo - ry, the glo - ry of the Lord

allargando

is ris - en up - on thee.

p colla voce

The Messiah.

103

Isaiah: liii, 8-1. 6.

Aria.

G. F. HÄNDEL.

Largo. (♩ = 76)

f *espress.*

p

p *p* *p* *p*

He

was despised, des-pis-ed, and rejected, re-

ject-ed of men, a man of sor-rows, a man of

p *pp*

sor-rows, and acquainted with grief, — a man of sorrows, and acquainted with

p *rall. e cresc.*

col canto

grief. *a tempo* *p* He

was despis-ed, re-ject-ed, *mf* He was des - pis-ed, and reject - ed of

men, a man of sorrows, and acquainted with grief, *p* a man of sorrows, and ac-

quainted with grief. He was depis-ed, re-ject-ed, *p* a man of... *fp*

sorrows, and acquaint-ed with grief, and acquaint-ed with grief, *mf* a man of

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più lento

sorrows, and ac-quaint-ed with grief.

p col canto *a tempo* *p*

p *f* *p* *Fine.*

(♩ = 84) energico

He gave His back to the smit-ers,

mp agitato

agitato

He gave His back to the smit-ers, and His cheeks to

them that plucked off His hair, and His cheeks to

them that pluck-ed off His hair, and His cheeks to

cresc.
them that plucked off His hair; He hid not His

face from shame and spit-ting, He hid not His
cresc.

mf face from shame, *p* from shame,
dim. *p*

cresc. He hid not His face from shame, *riten.* from shame and spitting.
cresc. *dim.*

Samson.

107

Aria. *)

G. F. HÄNDEL.

Largo. (♩=69)

mf

p *pp* *mp*

Re-

turn, re-turn, O God of Hosts, O God, re-

p *cresc.*

turn, O God of Hosts! be - hold, be - hold Thy

servant in dis - tress, be - hold Thy

*) When sung in its place in the Oratorio this Aria has no Da Capo. The Da Capo would of course be necessary, if sung as a detached Aria. *M. S.*

serv-ant in dis - tress! Re - turn, O God! be -

hold Thy serv - - ant in dis - tress,

fp *f*

re - turn, O God, re - turn, O God of Hosts!

p *poco cresc.*

be - hold, be - hold, be - hold, be - hold Thy serv-ant, Thy

poco riten. *f a tempo* *p*

p col canto *f a tempo* *p*

servant in dis-tress, be-hold, be-hold Thy

servant, Thy servant in dis-tress!

Re-turn, re-turn, O God, re-turn, O God of Hosts! be-hold, be-

hold Thy serv-ant in distress!

Fine.

Poco più mosso.

mf His might - y griefs, his might-y griefs re - dress. his might-y

griefs, his might-y griefs, his might-y griefs re - dress,

cresc.

poco string. - Nor by the hea-then be they told, nor by the heathen be they told,

poco string. -

His might-y griefs re - dress, Nor by the

cresc.

tranquillo heathen, by the hea - then be they told, *allargando* nor by the hea - then be they told.

allargando

Saul.

111

Aria.

G. F. HÄNDEL.

Largo. (♩ = 66)

p *cresc.*

dim. *mp* *p*

p con espress.

Oh Lord, whose mer - cies num-ber-less O'er all Thy

works pre - vail, (O'er all Thy works, o'er all Thy

rall. a piacere *a tempo*

works,) o'er all Thy works pre - vail:

col canto *mp a tempo*

p *cresc.*

Though dai - ly man — Thy laws trans - gress,

mf

Thy patience cannot fail, no, cannot fail, Thy patience can - not

p

fail, (Thy pa - tience, Thy pa - tience,) Thy pa - tience cannot

f *Lento molto*

p

p *Tempo I.*

fail. If yet his sins be not too

mp *p* *p*

great, — The bu - sy fiend con -

rall. 113

trol; (the bus-y fiend, the bus-y fiend,) the bus - y fiend - con -

rall.

trol; Yet long - er for — re -

mp

p espress.

pent - ance wait, And heal his wounded soul, his wounded

mf *p* *p*

soul, and heal his wound - ed soul, his wounded soul, his wounded

f molto lento

soul, And heal his wounded soul.

f *p* *mp* *molto lento*

Solomon.

Aria.

G. F. HÄNDEL.

Larghetto, ed un poco piano. (♩ = 50)

G. F. HANDEL

Larghetto, ed un poco piano. (♩ = 50)

mp cantabile *cresc.*

ten.

p con anima

What though I trace each herb and

p

con sentimento

flower, That drinks the morning dew, Did I not own Je -

ho - vah's power, How vain were all I — knew! how vain, — how

mp

vain were all I — knew, how vain, how vain were all I

knew! What though I —

ten. *cresc.* *p*

trace each herb and — flower, That drinks the morn - ing —

mp

dew, Did I not own Je-ho-vah's power, How

con anima *ten.* *mf* *p* *p*

mf

vain were all I knew!_ how vain were all I knew, how vain, how vain, how

vain were all I knew, how vain were all I knew!

ten. p *p* *mp* *cresc.*

f

mf un poco agitato cresc.

Say, what's the rest but emp - ty boast, The

Fine *mp*

più agitato e cresc.

pedant's i-dle claim, the pedant's i-dle claim, Who, having all the substance lost, At -

tempts to grasp a name? The ped-ant's i - dle claim,

p

the ped - ant's i - dle claim, Who, hav - ing all the -

mf

sub - stance lost, At - tempts to grasp a name, at - tempts to grasp a name?

cresc. *f* *rall.*

cresc. *rall.* *D.C. al Fine.*

Susanna.

Recitative and Aria.

G. F. HÄNDEL.

Recit. *p*

A love like mine, so faith-ful and so pure,

Shall un-im-pair'd to lat-est time en-dure; For heav'n-born virtue

doth its warmth inspire, And fav'ring angels fan the god-like fire.

Aria.
Grazioso. (♩. = 46)

mf

p When

con tenerezza

first I saw my love-ly maid Be - neath the cit - ron's shade, In

na-tive in-no-cence array'd, My heart be-came her prize, my heart_ be-came her

prize, my heart became her prize;

When first I saw my love-ly maid Be -

neath the citron's shade, My heart_ be-came, my heart became her prize. When

p
first I saw my love-ly maid Be - neath the cit - ron's shade, In

mf
native in-no-cence array'd, My heart be-came, my heart became her prize, my -

p heart became her prize, my heart *mf* be-came, my heart became her prize, my

rall. heart be-came her prize. *a tempo*

col canto *f a tempo*

p I gaz'd, I lov'd, I gaz'd, I lov'd, I

Fine

mf gaz'd a - gain, Could mor - tal breast from

mf love re-frain? Her thou - sand vir - tues still main - tain The

p con - quest of her eyes; I gaz'd, I lov'd, I

cresc. *dim.* *p*

mf *poco allargando* gaz'd a - gain, Could mor - tal breast from love re-frain?

col canto *f*

D. S. al Fine.

Theodora.

Aria.

G. F. HÄNDEL.

Largo. (♩ = 84)

mf

dim.

mf con solennità *cresc.*

Lord, to Thee, each night and day, Strong in hope we

p

sing and pray strong in hope we sing— and pray, each night and

cresc.

day we sing and pray, _____ to Thee we pray, Lord, to

p

mf

Thee, in hope we sing and pray, _____ to Thee each night — and

cresc. *f* *p*

day, _____ to Thee we sing — and pray,

p *p* *mp*

mf

Lord, to Thee, each night and day, Strong in hope we

mf sing and pray, we sing and pray, *più lento* strong in hope we sing and *cresc.*

p *col canto* *cresc.*

pray.

mf a tempo *cresc.* *f rall.* *Fine*

Allegro moderato. (♩ = 92)

f Though con-vul-sive rocks the ground, And Thy thunders roll a -

f

round, and Thy thunders roll a - round,

f

p espress. Still to Thee, each night and

> p

day, still to Thee

cresc.

mf

we sing and pray, though con-vul-sive rocks the

f

ground, and Thy thunders roll a - round,

f *p*

cresc.

Adagio

still to Thee we sing and pray.

f *p*

Dal Segno al Fine.

Christus.

Arioso.

F. KIEL.

Larghetto. (♩ = 58) *p* *espressivo*

He was op-press'd and af-

p dolce

flict - ed sore, yet He o - pen'd not His mouth. As a

poco cresc.

lamb which is brought to the slaugh -

poco cresc.

p

ter, He is dumb, and as a sheep be -

dim. *p* *pp*

fore_ her shear - ers. But thus saith God, _ the Lord: _____

cresc.

cresc.

p *con solennità*

I have for a small mo - ment thee _ for - sa - ken,

p

cresc.

but with great glo - ry and wor - - - ship will I

cresc.

f

crown _ _ _ _ _ thee, will I crown _ _ _ _ _ thee. I

f

f

have al - so giv - en thee for a light to the Gen -

tiles, that thou may'st be my sal - va -

cresc.

tion un - to the ends of the

poco sost.

earth, un - to the ends of the

p

earth.

The Star of Bethlehem.

Arioso.

Andante con moto. (♩ = 52)

F. KIEL.

p

p espress.

For my soul is a - thirst for -

cresc.

God, for God, yea, ev'n for the

mf

liv - ing God. When shall I

come to ap-pear, _____ to ap-pear be - fore the pres-ence of _____

poco f God? Send forth Thy light _____ and Thy truth, that they may *p*

poco *a* *poco* *cresc.* lead - me, may lead me and bring me _____ un - to Thy ho-ly hill and to _____ Thy _____ *cresc.*

f *mf* dwell - ing, and that I may go in *mf* *p* *mf*

p to the al - tar of God, *p* ev'n to the

p *f* *p*

cresc. God of my joy, *Red.* *dim.* of my joy and

cresc. *dim.*

glad - - - ness, of my glad - - -

p

ness.

pp

The Star of Bethlehem.

Arioso.

Andante. (♩ = 44)

F. KIEL.

p Turn a - gain _____ to thy rest, _____ O my

soul, _____ *mf* for the Lord _____ hath re-

dolce

ward - - ed _____ thee, the Lord _____ hath _____

cresc.

poco cresc.

dim. - re - ward - - ed, _____ hath re - ward - ed thee. For thou

dim. *p*

hast de - liv - er'd, hast de - liv - er'd my -

pp

poco cresc.

soul from death, and mine eyes from tears, and my

poco cresc. *p*

feet from fall -

fz *p*

dolce

ing. Turn a - gain to thy rest, O my

cresc. *p*

soul, — for the Lord — hath re-

ward - - ed — thee, the Lord — hath —

— re - ward - ed thee, hath re - - ward - ed

thee.

mf

cresc.

p

pp

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The Rose of Sharon.

Aria.

A. C. MACKENZIE.

Lento. (♩ = 76)

mf *p* *p* *p* *p*

Glad - ness, glad - ness is ta - ken a -

way, is ta - ken, is

ta - ken a - way, And joy out of the

cresc. *mf*

plen - ti - ful field, ——— glad - ness is ta - ken a - way, — and

joy out of the plen - ti - ful field; — In the vine - yards there is no

sing - ing, in the vine - yards there is no sing - ing, nei -

- ther is there an - y shout - ing, nei - ther is there an - y

shout - ing, nei - ther is there an - y

p

shout - - ing.

rit. *a tempo*

rit. *p a tempo*

The tread - ers tread out no wine, — no wine, —

p

the tread - ers tread out — no — wine, no wine, —

mf ad lib.

mf

no wine, — And the noise of the vin - tage hath —

ceased, and the noise of the vin - tage hath ceased, hath ceased, —

hath ceased, and the noise of the vin - tage hath

ceased. Glad - ness is ta - ken a - way, is —

ta - ken, — is — ta - ken a - way, And joy out of the

p *mf* *f* *p* *calando* *a tempo* *mf* *cresc.*

plen - ti-ful field; In the vine-yard there is no

p

mf

mf

sing - ing, nei-ther is there an - y shout - ing,

nei-ther is there an - y shout - ing, nei -

- ther is there an - y shout - ing.

rit.

rit.

cantabile

The Miracle of Nain.

Recitative and Aria.

English version by
Dr. Th. Baker.

H. MARÉCHAL.

Lento.

pp *pp* *poco rit.*

Recit.

He is dead, the child I cher - ish!

con moto *p* *cresc.*

How hap-py I, O Heav'n! if with him I could

ff

per - ish! The

p *cresc.* *ff*

son af - ter the sire! The wid - ow all in tears, and the

moth - er de - spair - full! Shall my woes nev -

a tempo *p*

molto rit.
- er cease? *a tempo*

ff

dim.

p

Aria. *con espress.*
One would

pp

Andante.

say, — he — re — pos — es, and that a smile yet —

p

lin — gers, a — ten — der smile — yet faint — ly

colla voce

lin — gers in his eyes!

He is dead, — the child I cher — ish!

Ye gods! how vain are all our mor — tal joys! —

Ye gods! how vain are all our mor-tal joys!—

cresc.

and how our ev-ry hope is soon fled,

oh, how our ev-ry hope is soon fled!

p

dolce In one day a-lone, ah— me! can such a

dolce e cantabile *poco cresc.*

ten-der love be de-stroy'd,— and all my hopes, all my

con ardore *f* *sosten.* *cresc.*

hopes— were nothing more than a dream, a

dream that pass-es o - ver, leav-ing naught save a keen re -

gret! Ah, *stringendo*

con dolore I have lost my son! Ah!

cresc. have lost my son!

Tempo I.

suffocato

'Tis the end! all is o'er! Ah! *cresc.*

p *dolce* *cresc.*

a piacere
'tis the end! all is

f *dolce*

o'er! *Andante con moto.*

sf molto espressivo

dim. *dim.*

Elijah.

Aria.

F. MENDELSSOHN.

Andantino. (♩ = 72)
molto espress.

O rest in the Lord, wait pa-tient-ly for Him, and He shall

pp *sempre pp*

give thee thy heart's de-sires; O rest in the Lord, wait patient-ly for Him, and He shall

mf *p*

give thee thy heart's de-sires, and He shall give thee thy heart's desires. Commit thy way un-

cresc. *p*

to Him, and trust in Him; commit thy way un-to Him, and trust in Him; and fret not thy-

p

self — be-cause of e-vil-do-ers. O rest in the Lord, wait pa-tient-ly for

poco rall. *a tempo*

Him, wait pa-tient-ly for Him; O rest in the Lord; wait pa-tient-ly for

pp *rall.* *a tempo*

cresc. *f*

Him, and He shall give thee thy heart's de-sires, and He shall

cresc. *sf*

give thee thy heart's de-sires, and He shall give thee thy heart's de-

p *sf* *p* *dim.*

sires. O rest in the Lord, O rest in the Lord, and wait,

pp *cresc.* *cresc.*

wait pa-tient-ly for Him.

pp *tr*

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St. Paul.

Recitative and Arioso.

F. MENDELSSOHN.

Acts ix:2.

Recit.

And he jour - ney'd with com - pan - ions to - wards Da -

mas - cus, and had au - tho - ri - ty and com - mand from the High Priest

that he should bring them bound, men and wo - men, in - to Je - ru - sa - lem.

Psalm cxv: 12; 2 Tim. ii: 19; Philipp. iv: 5.

Arioso.

Andantino. (♩ = 66)

But the Lord is mind - ful of His own, He - re - members His chil - -

dren. But the Lord is mind-ful of His own, the
 Lord re-mem-bers His chil-dren, re-mem-bers His
 chil-dren.
 Bow down be-fore Him, ye might-y, for the Lord is
 near us, bow down be-fore Him, ye might-y,

p *ritard.* *a tempo*
ritard. *a tempo*
cresc.
cresc.
p *mf*
p *mf* *cresc.*
p *f* *p* *fp*

mf *cresc.* *f* *p*

for the Lord is near us. Yea, the

cresc. *f* *dim.* *p*

Lord is mind-ful of His own, He re-mem-bers His chil-

dren. Bow down be-fore Him, ye might-y, for the

cresc. *cresc.* *f*

f Lord is near us.

dim. *pp*

Judith.

151

Aria.
Lento. (♩ = 66)

Aria.

C. H. H. PARRY.

The Lord is long -

suf-fer-ing and mer-ci-ful, He keep-eth not His an-ger for

ev-er. He

look-ed on our af-flic-tion and pain,

And hath for-giv-en us, and hath for-giv-en us

all our sins.

Animando

Animando

Even now, — un-to your mourn - ing cit - y

Allegro sostenuto.

He bring - eth home your King.

mf tranquillo

mf un poco agitato

No more the voice of the op - press - or shall ye fear,

p

mf

No more a shame - ful tri - bute shall ye pay,

mf

con spirito *cresc.*

The Lord Himself will fight for you, His arm shall o-ver-throw your

cresc.

cresc.

en-e-mies; And Je-ru-sa-lem from her stain shall be

cresc.

cleans-ed and shine as a bride, and shine as a

cresc.

rit. *a tempo*

bride in the morn-ing of her bri-dal.

rit. *a tempo* *mf*

Allegretto semplice.

Your streets a-gain shall ech-o with your chil-dren's

poco rit. *p a tempo*

voic - es, your folds shall be full a - gain with your bleat - ing flocks, your

fields shall al - so stand so thick with rip - en - ing corn that they shall

laugh, that they shall laugh and

sing.

The Lord is long - suf - fer - ing and mer - ci - ful,

He keep-eth not His an-ger for ev-er.

He look-ed on our af-flic-tion and

pain, And hath for-giv-en us,

and hath for-giv-en us all our

sins.

p

mf

molto rall.

p

col canto

a tempo

pp

The World's End.

J. RAFF.

Recitative and Aria.

Allegro. ($\text{♩} = 188$)

The musical score is written for piano and voice. It begins with a piano introduction in 6/8 time, marked 'Allegro' with a tempo of 188 beats per minute. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. The vocal part enters with a recitative section, marked 'Recit.' and 'mf'. The lyrics are: 'Thrust in thy sick-le and reap, — for the time of reap -'. The piano accompaniment consists of chords in the left hand and a melodic line in the right hand. The vocal part continues with the lyrics: '- ing is now come, — for the har-vest of'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. The vocal part continues with the lyrics: 'earth, — of earth — is ripe. —'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. The vocal part concludes with the lyrics: 'Thrust in'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

Thrust in thy sick-le and reap, — for the time of reap -

- ing is now come, — for the har-vest of

earth, — of earth — is ripe. —

Thrust in

with thy sharp sick-le, and ga-ther the clusters of the

vine, her grapes are full, full and

ripe.

Aria.
Adagio. (♩ = 96) Great and won-der-ful are

all Thy works, Lord!

p *mf*

And just and true, O Lord, all Thy ways, Thou King of the

f *mf*

Ho - ly! Thou King of the Ho - ly! Thou King of the

mf *p*

Ho - ly! Who shall not fear thee, Lord,

cresc. *f* *mf* *f*

and glo-ri-fy Thy ho - ly Name? for Thou a-lone art

p *p < f >*

ho - ly, for Thou a - lone art ho - ly! Great

p *mf*
 and won - der - ful are all Thy works,
f *p* *mf*
 Lord! — And just and true are all — Thy ways, Thou
 King of the Ho - ly! Thou King of the Ho - ly! Thou King of the —
 Ho - ly! Lord! — Thou a - lone art ho -
 ly!
p *pp*

The World's End.

Aria.

J. RAFF.

Andante. *mf*

Be - hold, the House of God is with men.

mf *p*

p *mf*

And He will dwell with them, and they shall be His peo - ple, and

p *mf*

He will dwell with them, and they shall be His

mf *p* *mf*

peo - ple.

pp *pp*

p con sentimento

And God shall wipe a - way all

p

express.

tears from their eyes, God shall

wipe a-way all tears from their

eyes. And

death is no more, nor sor-row, nor

cry-ing, and pain shall be no more,

and pain shall be no more, *p* for the

for - mer things have pass - ed a - way, *p* the for - mer, the *mf*

first things have pass - ed a - way. *f* *mf* *pp* *p* *mf*

mf Be - hold, the House of God is with

p men. *mf* And He will dwell with them, and

they shall be His peo - ple, and He will dwell

with them, and they shall be His peo - - ple,

they shall be His peo - - ple,

they shall be His peo -

ple.

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Jephtha.

Cavatina.

C. RHEINTHALER.

Larghetto.

pp e legato

p con espressione

The Lord will not be ev - er wroth, the Lord will not be ev - er wroth,

p

mf

p *cresc.*

but with mer - cy un - end - ing, with mer - cy un - end - ing a - gain, —

pp *cresc.*

a - gain — will spare us!

mf

mf *p*

The Lord will not be ev - er wroth. If ye will

p

cresc.

seek Him with all your hearts, if ye will seek Him with all your

cresc.

hearts, then shall ye sure-ly find Him, then shall ye sure-ly find Him, then shall ye

p

sure-ly find — Him; if ye will seek Him with all your

cresc.

hearts, if ye will seek Him with all — your hearts, then shall ye

poco rit. *a tempo*

surely find Him, then shall ye sure-ly find — Him.

rit. *a tempo*

Christmas Oratorio.

Aria.

C. SAINT-SAËNS.

Andante espressivo.

p *pp*

dolce

Pa - tient - ly, pa - tient - ly have I

dolce

mf

wait - ed for — the Lord, pa - tient - ly,

p

pa - tient - ly, pa - tient - ly

p

p
have I wait - ed for the

Re. *

cresc.
Lord, — have I wait - ed, have —

Re. *

dim.
— I wait - ed for — the Lord.

pp

espressivo
And

pp *dolce*

lo! — he heard my cry, and lo! — he

cresc.

cresc.

heard my cry, and — lo! he heard, and lo! — he —

cresc.

dim.

Ad. sempre Ad.

heard, and — lo! — he heard, —

mf

f

and lo! he heard — my cry.

"The Heavens declare."

Arioso.

C. SAINT-SAËNS.

Andantino un poco Allegretto. (♩ = 69)

p *mf* *dolce* *pp* *p* *cresc.* *cresc.*

Thou, O Lord,
Thou, O Lord, art my Pro-tect-or, Thou, O Lord,
art my Re-deem-er, Thou O Lord, art my Pro-tect-or and my Re-

più cresc.

deem-er, Thou— O Lord, art my Pro - tect - or, and my Re -

più cresc.

dolce

deem - er, and my Re - deem - er, Thou, O Lord,

dolce

art— my— Pro - tect - or, art— my Pro - tect - or, and

cresc.

Thou my Re-deem-er, Thou art my Pro-tect-or,

mf *p* *mf*

cresc. *dim.*

Thou art— my Re - deem-er, Thou, O

p *dim.*

Lord, art my Pro - tect - or,

pp *p*

p

art my Pro - tect - or, and Thou my Re-deemer, Thou O Lord,

p *cresc.*

cresc.

Thou, O Lord, art my Pro-tect-or, and my Re - deem-

p

er.

mf

pp

The Light of the World.

Aria.

Andante moderato. (♩ = 88)

Sir A. SULLIVAN.

f pomposo

The Lord is ris - en, He will
 dwell with men, and they shall be his peo -
p con molto sentimento
 ple! and God shall wipe a - way all tears from their
dim.
 eyes: There shall be no more death, nei - ther sor - row nor
 cry - ing, nei - ther shall there be an - y more pain.

p

God shall wipe a - way all tears from their eyes, There shall be

poco cresc.

no more death, nei - ther sor - row nor cry - ing,

poco cresc.

nei - ther shall there be an - y more pain, For the

meno f

for - mer things are pass'd a - way. Be - hold, I make

p *f*

all things new, saith the Lord, For the for - mer things are

pass'd a - way. Be - hold, I make all things

meno f

new, saith the Lord, saith the Lord.

dim. rall. dim. p. rall.

p a tempo

God shall wipe a - way all tears from their eyes, There shall be

pp

no more death, nei - ther sor - row nor cry - ing,

cresc. cresc.

nei - ther shall there be an - y more pain, and

f God shall wipe a - way all tears, — all

dim. tears from their eyes. *p* There shall be

no more death, nei - ther sor - row nor cry - ing,

con abbandono *rall.* nei - ther sor - row nor

cry - ing

The Prodigal Son.

Aria.

Sir A. SULLIVAN.

Andante tranquillo. (♩ = 76)

Love not the

world, nor the things that are in the world; For the

world pass-eth a - way, And the lust there - of.

Love not the world, nor the things that are in the

cresc.

world, for the world pass-eth a - way, for the world pass-eth a -

cresc.

f *dim.*

way, the world pass-eth a - way, and the lust— there -

f *sf* *dim.*

p *cresc.*

of. But he that do - eth the will of

p *cresc.*

f

God, a - bid - eth for ev - - er,

f

dim.

a - bid - eth for ev - er.

dim.

p

ped.

p

He that do - eth the will of

p

poco cresc.

p.

dim. e rall.

God, — a - bid - eth for ev - - er.

dim.

rall.

p con sentimento

Love not the world, nor the things that are in the world, for the

p

cresc. *f*

world pass-eth a - way, and the lust — there - of. But he — that

cresc. *f*

dim.

do - eth the will — of God, a - bid - eth for ev - er, a -

dim. *pp*

bid - - eth, — a - bid - eth for ev - er, —

poco cresc. *pp*

p tranquillo

a - bid - eth for ev - er.

pp

*Red. * Red.*

Constantin.

English version by
Dr. Th. Baker.

Recitative and Aria.

G. VIERLING.

Moderato.
Recit. *tranquillo*

From swarm - ing high - ways I now have es - caped.

By flick - er - ing torch - es the maid - ens were danc - ing In rev - el - ry

wan - ton: How light - ly they bound! Yon flow - ers and

leaves all en - twin - ing and hid - ing, En - gar - land the pil - lar's glimmering

mf *pp* *p* *f* *mf* *fp*

round. Be si - lent, ye ech - oes of earth - ly de - sire! Here

sempre più tranquillo
still-ness is reign-ing, Here rest-ful-ness on - ly my heart shall in - spire.

Aria.
Andante con moto.

Lord, Lord, for whommy soul is burn - ing,

Ten - der Sav - iour,

ten - der Sav - iour, all my yearn - ing,

all my yearn - ing Thine shall be for ev - er - more,

for ev - er, for ev - er, ev - er -

more! See, the world would

fain mis-lead me, Who the roy - al band do wear,

— Still with ar - dent vows of pas - sion Plead-ing, plead-ing, fain — my heart would

snare. Lord, Lord, Let my faith be nev-er

sha - ken! Lord, Thou who a - lone art—

light, Lord, drive a - way — this sin - ful

yearn - ing; Lord, to whom my soul is turn - ing, Drive a -

mf *p* *p* *mf* *p* *f* *p* *cresc.* *cresc.* *cresc.*

way this sin-ful yearn-ing, Strength-en me, for-sake me—

f poco espress.

not, strength-en me, for-sake me—

dim.

cresc.

f

dim.

not, strength-en me,

mf

p

pp

f

p

strength-en me, for-sake me not!—

con abbandono

mf dolce

f

mf dolce

pp

Gethsemane.

185

Aria.

C. LEE WILLIAMS.

Andante. *p con espress.*

As Thou wilt,

Fa-ther, in the hour When flesh and spir-it fail: As Thou wilt,

when Hell's dreadful pow'r Doth o'er my strength pre-vail, doth o'er my strength pre-

vail, And faint-ing, or of death a - fraid, — I help-less

p rall. *pp rall. colla voce*

a tempo

cry to Thee for aid.

pp a tempo *p*

Un poco più mosso.

mf

As Thou wilt, Fa - ther, though my way Be lone - ly, dark and

drear; As Thou wilt, when no heav'nly ray Comes through the dark to

accel.

cheer, - But aw - ful shapes and sounds af - fright, Like

accel.

cresc.

dread - ful vis - ions of the night, like

cresc.

f

dread - ful vis - ions of the night.

mf

Adagio.

pp

Andante.

p

O gra-cious Fa-ther, wise and kind, Thou know-est what is best,

pp

And oft through storms Thy chil- dren find The ha- ven of Thy rest, the

p

ha- ven of Thy rest. Lord, grant me, when earth's troubles cease,

pp

Adagio.

pp

To en- ter Thine e- ter- nal peace.

pp colla voce

mf

A - - - men.